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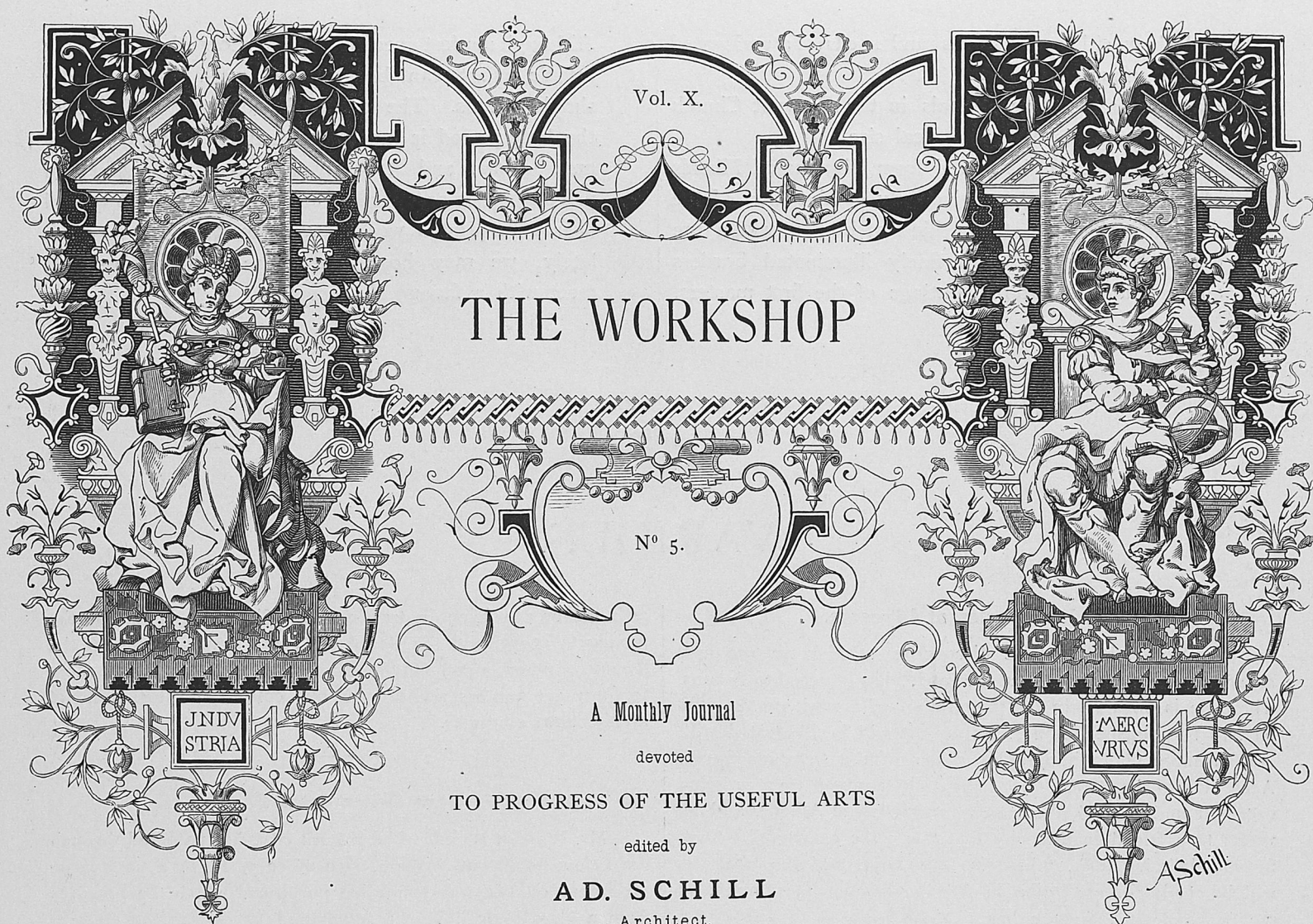
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EXPLANATION OF THE PLATES.

Plate 33. — Cabinet in Marquetry, Bronze-gilt and inlaid Porcelain Plaques. In the Royal Palace in Madrid.

When, under the reign of Louis XVI, (towards 1780), the true principles of art began to prevail again, the degenerated and capricious forms of the preceding epoque, under the Régence and Louis XV, disappeared gradually to make room for straight forms of a purer character, suggested by the revival of Classical Art. Nowhere more than in cabinet-work and furniture do we remark this new tendency: Classical entablatures replace the contorted forms of the Rococo; caryatides, acanthus leaves, and enriched mouldings in or-moulu, plaques of porcelain, painted with pastoral scenes and flowers, cameo medallions in porcelain and glass are introduced instead of the confused scroll-work and unmeaning decoration of the style of Louis XV. The artistic treatment, although somewhat dry and stiff, contrasts agreeably with the unconstructive and degenerated forms of the preceding period; its deficiencies are partly due to the application of cast metal ornament which replaced almost entirely the carving in wood, partly to the taste and fashion of the time.

The piece of furniture represented here belongs to this style of art, and shows rich ornaments in bronze gilt and inlaid plaques of Sèvres porcelain, *pâte tendre*, with bouquets of flowers.

Plate 34. — Elbow-pieces from Stalls in S. Agostino in Perugia.

These specimens are portions of a master-piece of wood-carving, i. e., the stalls of S. Agostino in Perugia, a most remarkable work of the best period of Italian Renaissance. They might serve as models for corresponding features of arm-chairs and similar pieces of furniture.

Plate 35. — Holy Water Stock in Udine Cathedral.

Sculptured in white marble, 1. 28 m. in height; it is distinguished by purity of forms, perfectly in harmony with the material and purpose of the work.

Plate 36. — Carpet, designed by B. Wolf in C. von Braunmuehl's School of Art in Munich.

Black and yellow pattern with light yellow edging on light olive-green ground; ground of border and central part dark olive-green.

Plate 37. — Designs for Chamber Candlesticks by Paul Fauré, Architect in Paris.

Fig. 1 in chased gold, bulbed part of stems in lapis-lazuli, style Louis XIV; fig. 2, style Louis XVI with three gold tints.

Plate 38. — Ewer in Silver-gilt, German; 16th century. In the Silver Chamber in Dresden.

Plate 39. — Modern Roman Jewelry.

This style of personal ornament to which the specimens represented here belong, are now in great demand. They are free imitations of Etruscan forms,

and show either cut stones and shells, or variegated mosaic mounted in gold.

Plate 40. — Initials from Missals in the Convent Church S. Bernardino in Verona. Real size.

These Initials, borrowed from Illuminated Missals of the 14th century, can give only a faint idea of the great magnificence of this kind of books, which are enriched throughout with finely illuminated borders and splendid miniature paintings of the first masters.

Although modest specimens, they show what admirable artistic effect can be produced with comparatively simple means. The calligraphy of Italian M.S.S. of the best period is indeed marked by great simplicity and beauty, and it survived even the discovery of printing. The predilection and taste for typographical beauty in printed works having made great progress lately, we may hope that these contributions will meet with a favourable reception.

VARIOUS.

The Discoveries at Mycenæ.

Dr. Schliemann, whose discoveries at Mycenæ are now attracting attention throughout the world, has returned to Athens, where he is engaged in the preparation of a work on the subject, to be published by Mr. Murray. It will be illustrated with 400 or more photo-lithographic plates of the treasures found. According to the *Levant Herald*, these photographs are now being executed under Dr. Schliemann's supervision at Athens; and he writes to a friend in that city that "they are excellent". "Unfortunately", he adds, "there is little hope that the treasures will be ready for exhibition in Athens before next summer, as the Archæological Society has not yet ordered the necessary glass cases, nor is the Academy ready for their reception. This will cause delay, as there is no suitable place here to expose a mass of treasure which would occupy an entire upper story of the British Museum". Dr. Schliemann is an American citizen.

The Builder.

Cleopatra's Needle.

Thanks to Dr. Erasmus Wilson, Cleopatra's Needle is at last to be brought to England. The owner or lessee of the land on which the huge monolith lies, having vainly endeavoured to obtain compensation from the Egyptian Government for the obstruction caused by the presence of the obelisk, has threatened to break it up for building materials. The chief difficulty in the way of bringing the present of Mehemet Ali to England has been the enormous cost of shipment and re-shipment, and to make these as few and simple as possible Dr. Wilson proposes to have a huge barge constructed — a sort of floating cradle — which will draw so little water that it will be possible to have it tugged up to the very spot on the Thames Embankment on which it may be decided to have the monolith erected. Moreover, in the event of the steamer which is to tug this barge home encountering a storm, the barge may be cut adrift and left to float about until the storm subsides, for there will be little danger of having so large an object lost sight of altogether. The idea is by no means original — more than one similar proposition having been made in our own columns. It is said that the cost of bringing the obelisk to this country is likely to amount to £ 80,000; but we should think half that sum would be nearer the correct figure. It is hard to guess what can have interested Dr. Erasmus Wilson in the Egyptian relic. His fame has been won and his fortune made, principally

as a clever physician in treating skin diseases. If he has the money to spare, and the Board of Works a site vacant on the Thames Embankment, the obelisk may as well be brought there to form yet another addition to our collection thereabouts of architectural contrasts.

A New Ornamental Panel.

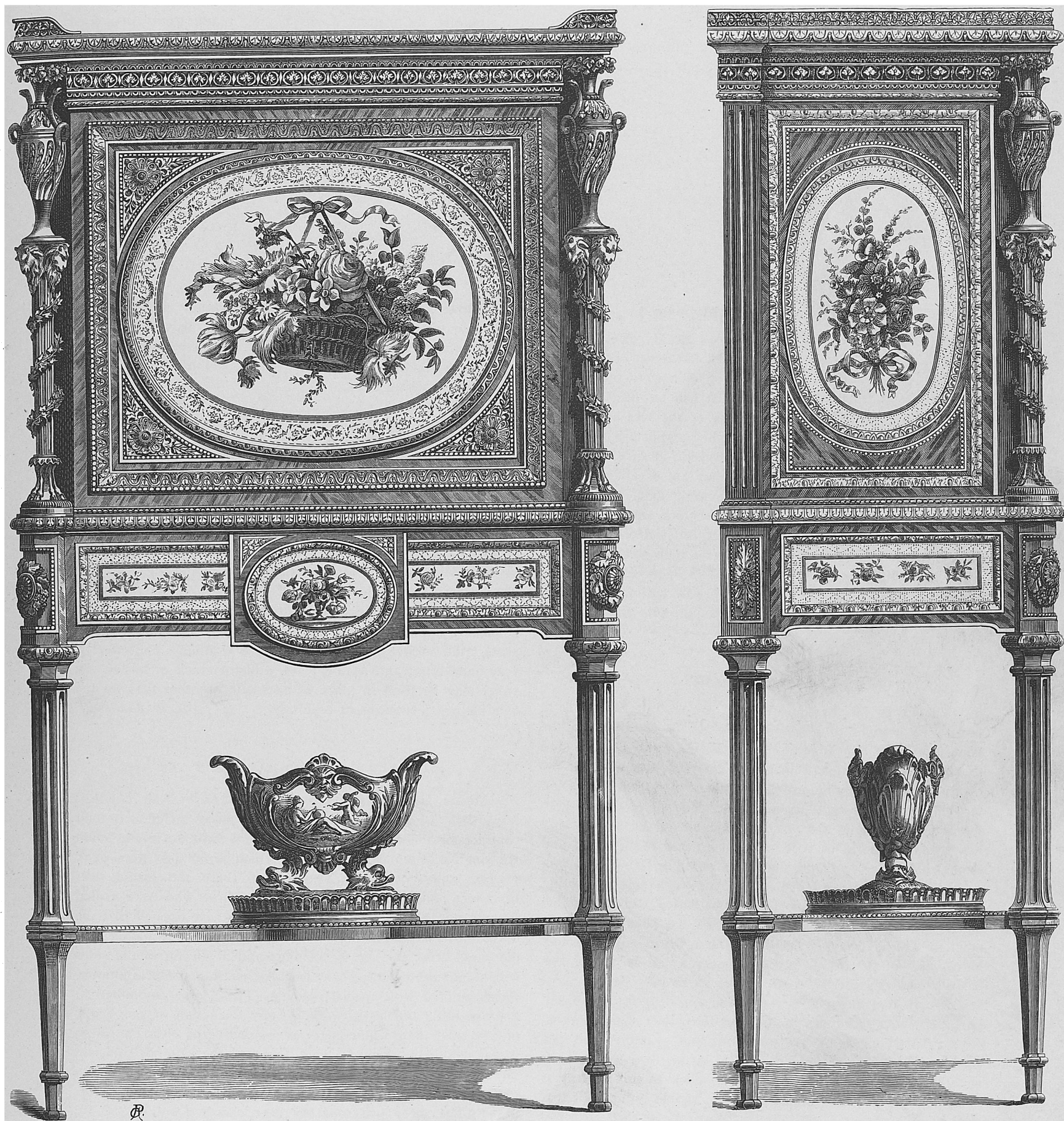
Mr. William Bleiss, of New York city, has patented through the Scientific Patent Agency, December 5, 1875, a very tasteful frame or tile for decorative purposes, which he prepares from a glass plate having a roughened or crystallized surface, on the back of which the design is traced in suitable colours to represent the seams between the pieces composing a mosaic. Transparent colours are then laid over portions of the work, and gold leaf is laid over the entire surface of the glass, and a backing added, which is composed of any material that will protect the surface and form a durable coating. The effect is very handsome; and as the paint will not crack or blister, the panel may be used in place of encaustic or other tiles for the exterior ornamentation of buildings.

Scientific American.

Art Pottery.

Messrs. Minton have (according to the *Staffordshire Advertiser*) forwarded to London one of the largest pieces included in their contract for the decoration of the western staircase in the South Kensington Museum. This piece, which is not less than 54 ft. square, represents "The Triumph of Truth and Justice over Ignorance, Superstition, and Crime". Those who have visited the ceramic galleries in the Museum may have noticed that the lower part of this staircase is executed in embossed majolica by the same firm, and all the ceilings and a portion of the sides with stoneware tesserae, cemented together in the fire, and afterwards painted with special colours. These being submitted to a strong heat, enable the work to resist the action of gas, acids, or any other deleterious agencies destructive of ordinary oil or fresco paintings. This is what is called the Campbell mosaic process, and the staircase when complete will include not less than eighty-four different parts (dome, panels, portraits, or borders). The piece just sent has been executed by Mr. H. W. Foster, an artist in the employment of Messrs. Minton, from cartoons painted by Mr. F. W. Moody, of South Kensington.

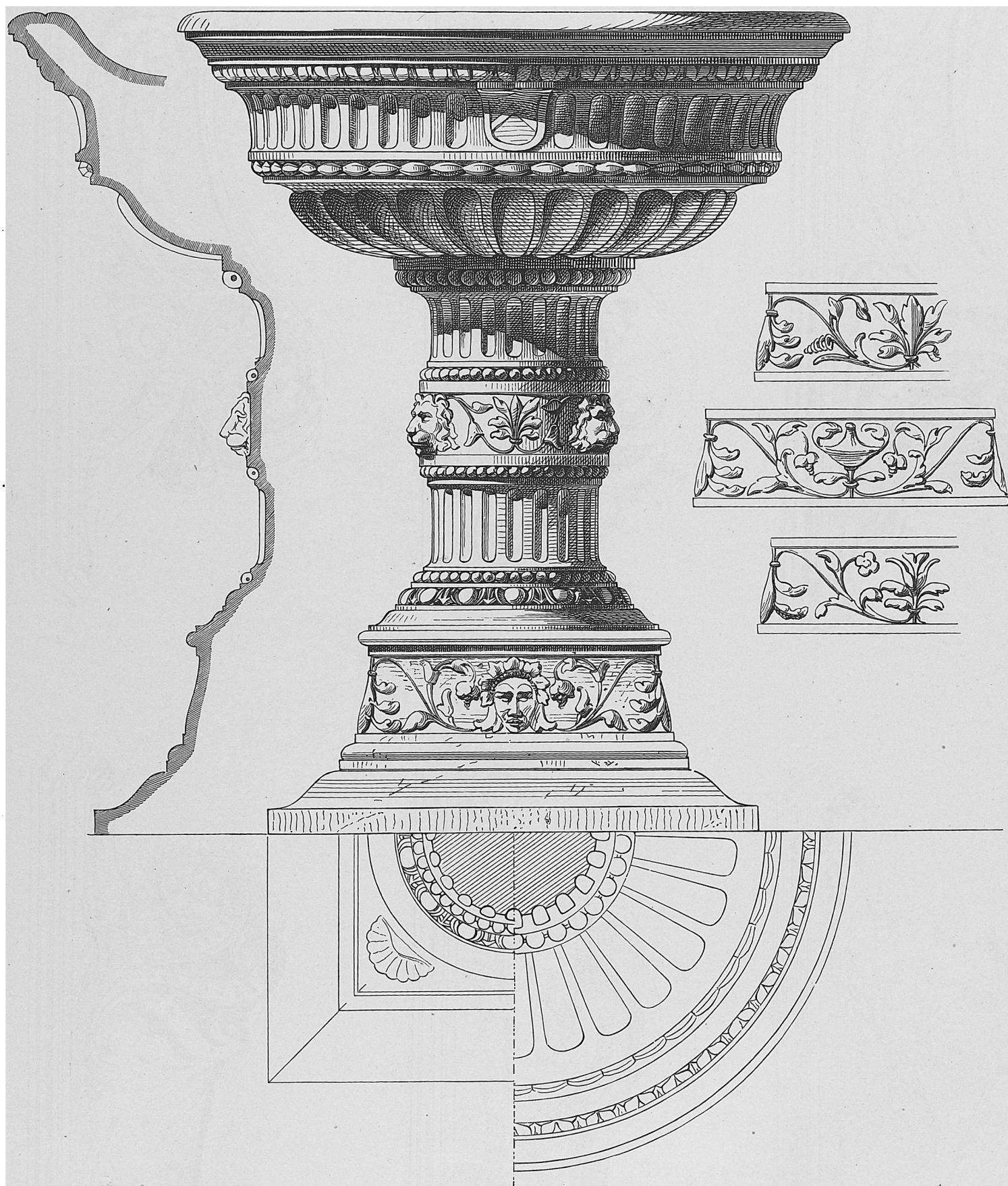




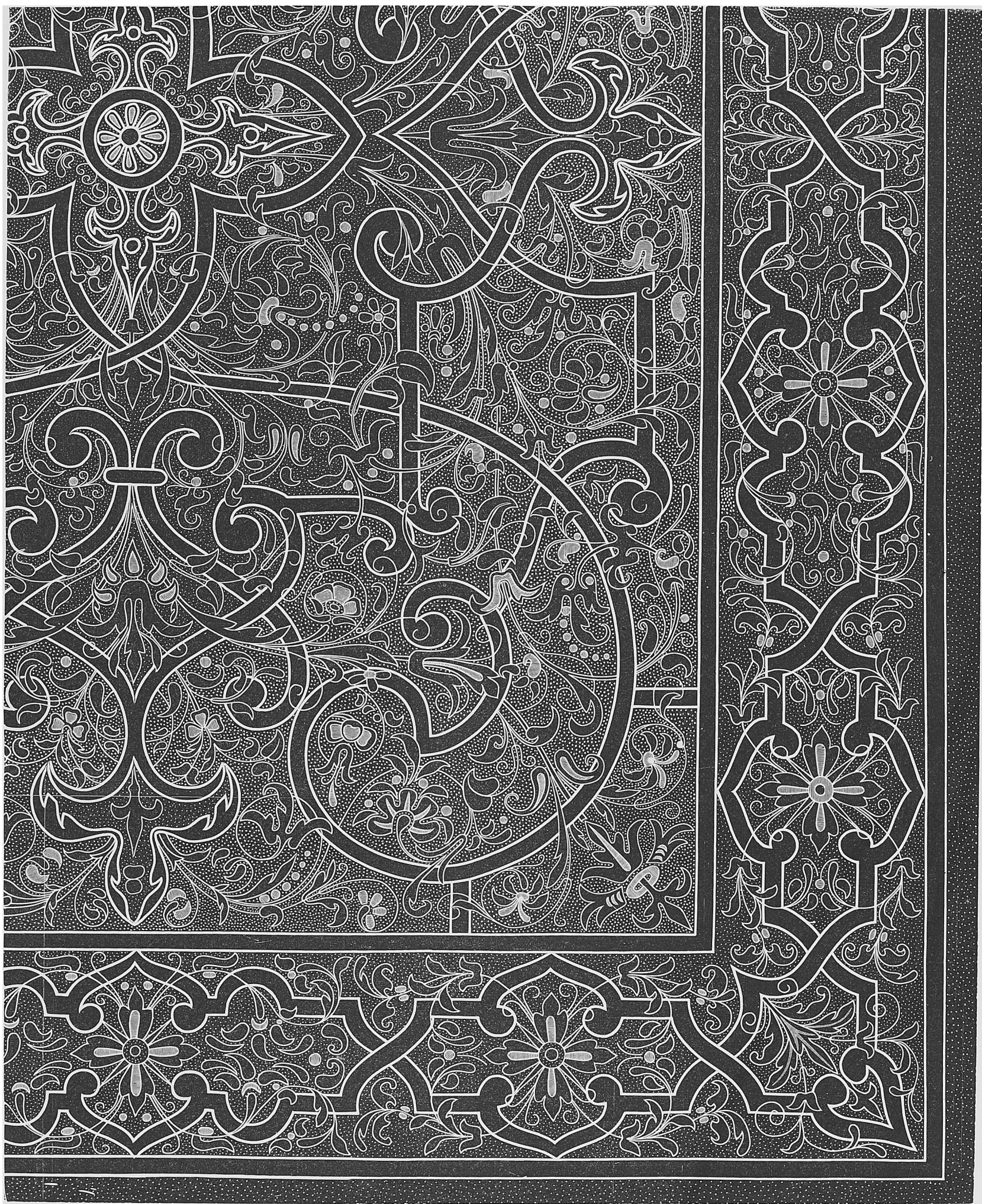
Cabinet in the Royal Palace in Madrid.



Elbow Pieces from Stalls of S. Agostino in Perugia.



Holy Water Stock in Udine Cathedral.



Carpet Pattern; designed by B. Wolf in Munich.



Fig. 1.

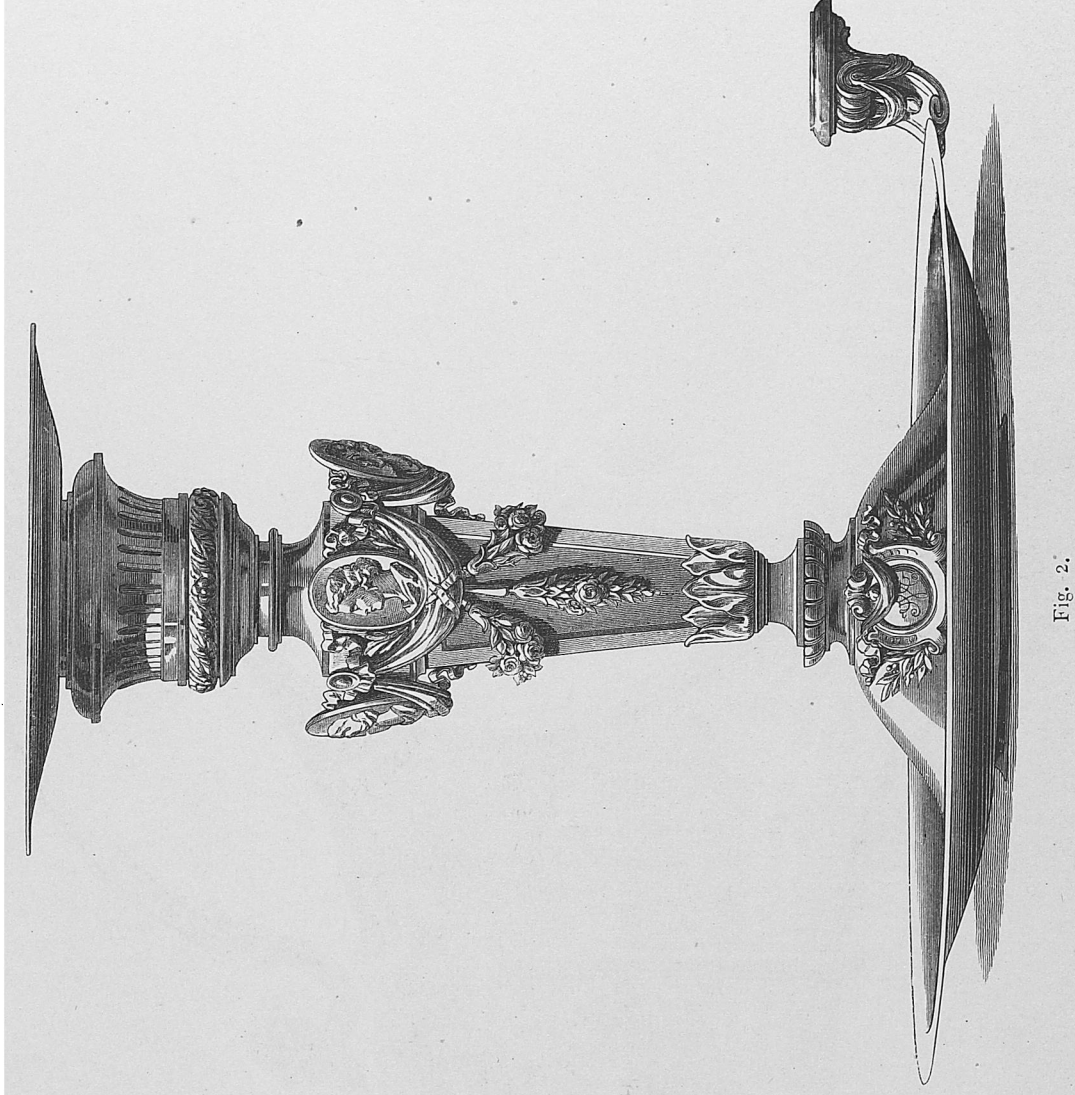
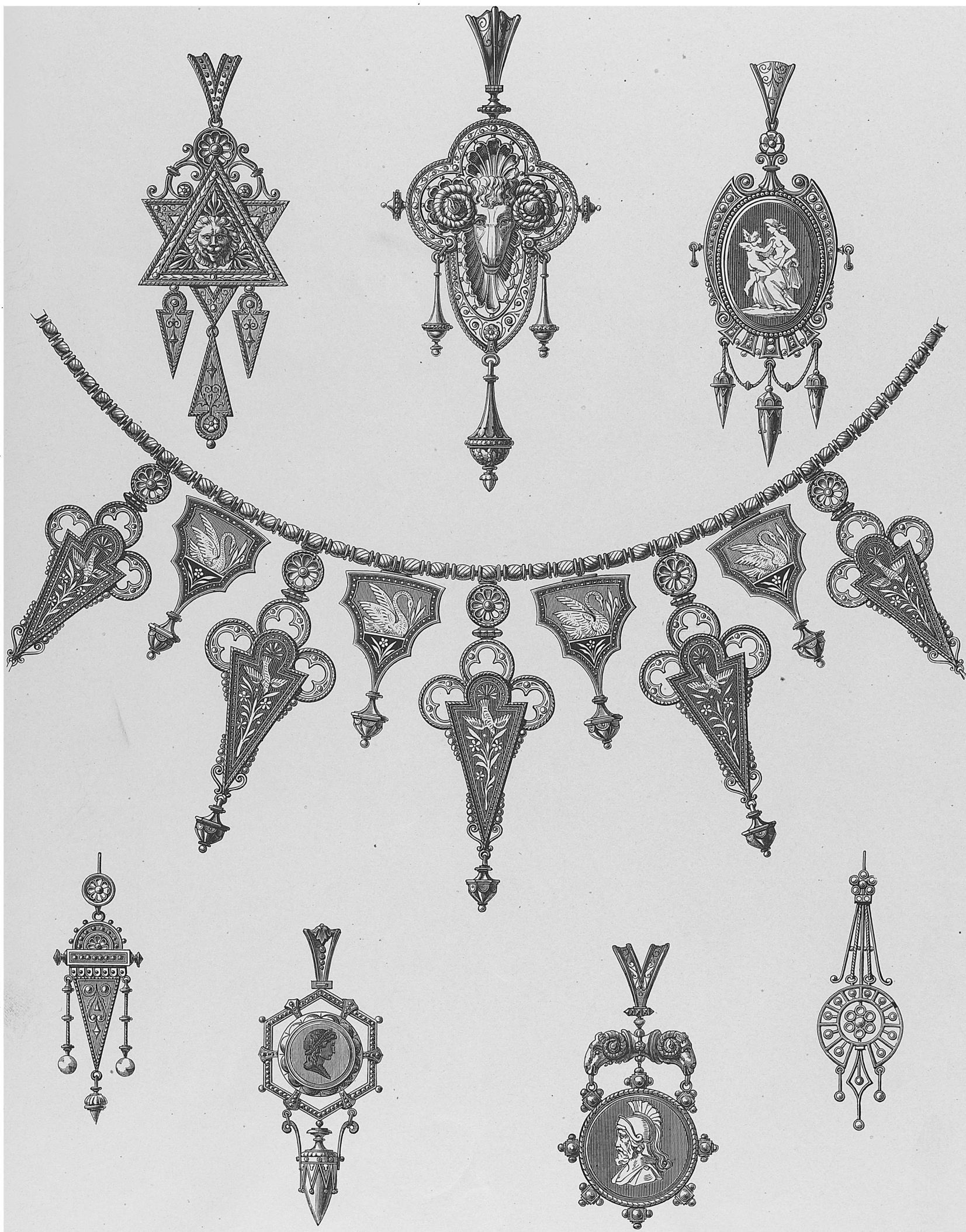


Fig. 2.

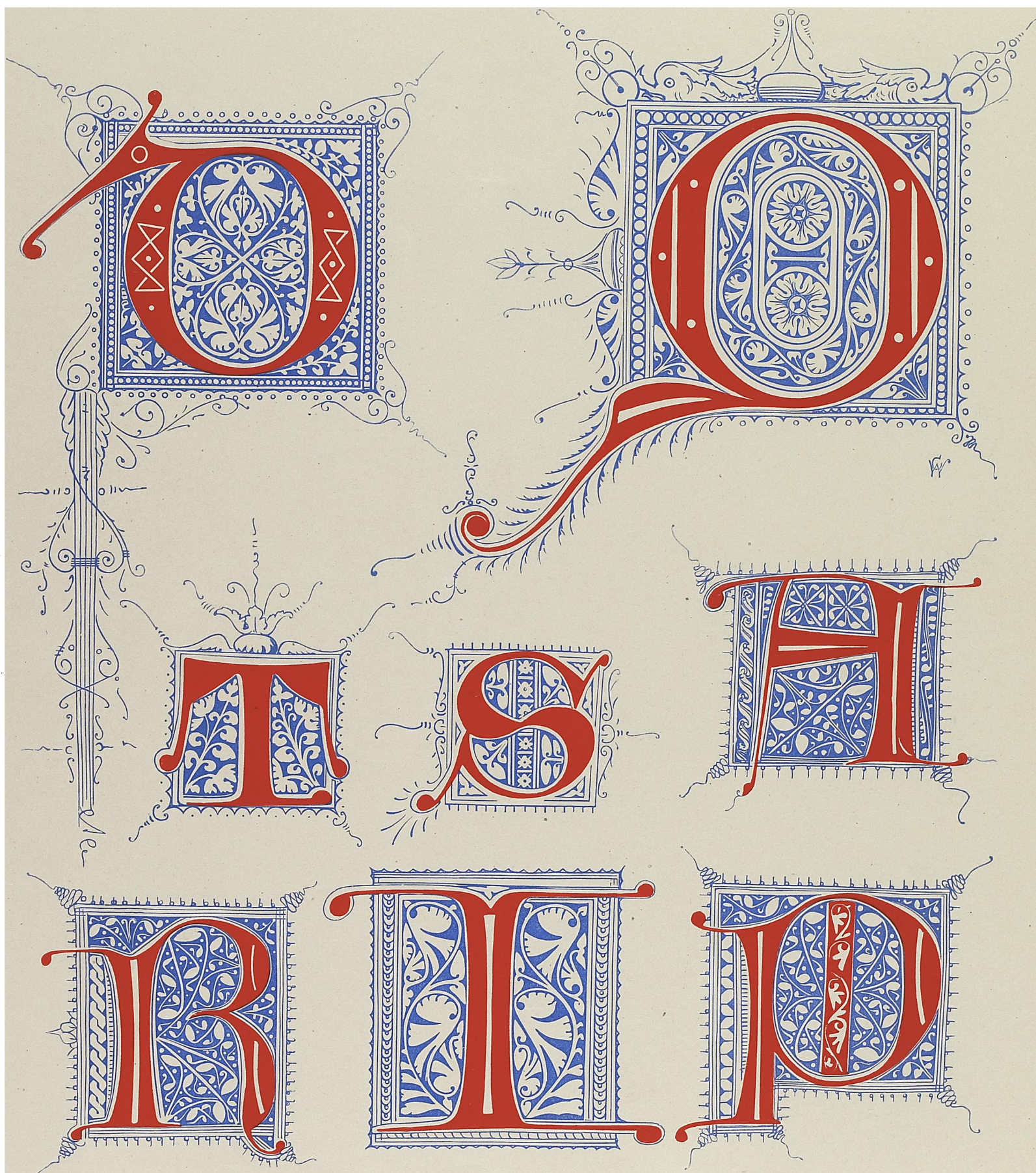
Chamber Candlesticks; designed by Paul Fauré, Archt. in Paris.



Ewer in Silver-gilt in the Silver Chamber in Dresden.



Specimens of Modern Roman Jewelry.



Initials from Missals in the Convent Church of S. Bernardino in Verona.